

American Art News

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IS IT A WHISTLER?

A special cable to the N. Y. Times from Paris says, "A picture of some flowers in an earthenware jug and some fruit on a table, which a poor artist, Stany Sassy, says he painted in 1905 and sold to a second-hand bookstall keeper for 85 francs, was exhibited for sale in a Paris art dealer's rooms some days ago at the price of 150,000 frs. It bore the signature of Whistler and the date 1859. Furthermore, the reproduction and description of this same picture were published in Theodore Duret's work on Whistler, published in 1914. It was then accepted as Whistler's work, and, according to the dealer who recently exhibited it, its authenticity has never before been challenged. "As the result of the artist's charge a police inquiry has been ordered, and all the art experts in Paris are likely to be called in to help decide whether the Whistler is really a Whistler or the work which the painter sold for 85 frs.

"The history of the picture as given by the dealer, M. Fiquet, is this: He bought it as a Whistler from a French amateur, M.

After inspecting the original of the reproduction exhibited for sale in Paris they became convinced it was the picture Sassy had painted and was not by Whistler. "As proof they invoked what seems almost conclusive evidence, that it was not by Whistler. On the left hand of the canvas is the corner of another picture which the artist introduced to give balance to the painting. This picture was a photogravure of a well-known landscape by Corot, 'Goat Below Big Trees,' now in the Louvre, and painted between 1865 and 1870. But the 'Whistler' picture bears the date of 1859. 'How,' Sassy asks, 'could the American artist, wizard though he was, paint into his picture part of another picture that was not in existence till six years later?'

"Another proof seems to exist. The two cherries which Sassy declares he put into his picture have been so badly painted out that they are still traceable.

"Mr. Theodore Duret, who is among those who have been interrogated by the police, contented himself with saying in an interview that the whole business was really too

GERMANS BUY FRENCH ART

Paris, Dec. 15, 1920.

Finland follows Scandinavia in its enthusiasm for modern French painters, an exhibition of whose work is now on in Helsingfors. Owing to numerous purchases during the last few years, contemporary French painters are splendidly represented in the museums of Norway and Sweden, and, despite the exchange rates so terribly against them, Germans have again been showing their appreciation and foresight in buying at the Paris dealers' old and modern pictures. Some of these have said that it seems a shame that they should have to sell to Germans already.

Americans should bear in mind that France claims her modern school of painting to be still ahead of all others. Even the Italians, none too ready to admit their rival's superiority, and, moreover, none too financially flush, have evidenced their admiration by purchasing several pictures by modern French artists at the recent Venice exhibition for that city's museum. Among the selections made were paintings by

LORRAINE LANDSCAPES HERE

Of all the early great painters, Gelee, better known to the art world as Claude Lorraine, and who Ruskin said "first set the sun in Heaven," has been perhaps the most honored as an artist, for as "imitation is the sincerest flattery," by the imitation and copying of his unsurpassable landscapes. This country, especially, is full of such imitations and copies, for the most part painted many years ago, and not necessarily with the intent to defraud or deceive.

There are comparatively few veritable examples of the early master, even in the museums of Europe, and fewer still in private collections abroad, but when the art lover can see and study such authentic works his admiration for the old painter grows and grows.

The recent arrival here, therefore, of two authentic, beautiful and superior landscapes



THE RAPE OF EUROPA
Claude Lorraine (40x55)

Now at Satinover Galleries

Didier, for 90,000 frs. M. Didier in his turn bought it for 30,000 frs. from a German art dealer in Paris named Strohl, who had bought it from a collector in London for 3,000 frs. in the early months of 1911. At present it is not known who that collector was or what was the early history of the painting as one of the works of Whistler."

It appears that Sassy lived with a fellow artist, one Bebin, in the Rue Bonaparte and in 1900 they painted companion flower and fruit pieces and Sassy sold his canvas to a small dealer. Meanwhile, after the war, in which Bebin served, he held an exhibition of his works at Toulouse. He sold little, but among the few disposed of was his old flower and fruit piece. The purchaser of this work, a few days later, wrote him an angry letter, demanding his money back, because, as he said, the work was a copy of a Whistler, citing Duret's book on Whistler as evidence. Then Bebin and Sassy looked up this volume, and, to their amazement, found in it a reproduction of their companion picture, with the two cherries they had painted in blotted out, and with Whistler's signature and a date painted in.

complicated for him to give an opinion. He had always believed that picture was by Whistler, but was prepared, he said, for proof that it was not.

"The art dealer is not so philosophical, for he stands to lose the 90,000 frs. he paid a year ago for the disputed work."

MS. BY ORIGENES IN CHICAGO

Dr. Gunsaulus has recently presented the Chicago Museum with an illuminated manuscript decorated by Father de Chierici, one of the most famous of the Florentine illuminators of the XV. C. The manuscript has a historical value for the religious scholar as well as an artistic worth. It is the "Periarchon" of Origenes, one of the greatest fathers of the church in the east. The binding of the book is modern, but the pages are of the finest Roman vellum and the calligraphy is unusually beautiful.

BRECK HEADS THE MUSEUM

Mr. Joseph Breck, formerly director of the Minneapolis Museum, is acting director of the Metropolitan Museum during the absence of Dr. Edward Robinson in Europe.

Roussel, Guérin, Vallotton, Vuillard, and drawings and lithographs by Steinlen and Redon.

BRANDER MATHEWS HONORED

Dr. Brander Mathews of Columbia has been elected Chancellor of the American Academy of Arts and Letters and a member of its Board of Directors. He succeeds Prof. William M. Sloane, recently chosen President of the organization to succeed the late William Dean Howells.

Mrs. Sterner "Holds the Fort"

Editor AMERICAN ART NEWS,
Dear Sir: We have read in your issue of Dec. 18 an article to the effect that Mrs. Albert Sterner was retiring from the position she occupies with our galleries. We wish to state on behalf of Mrs. Sterner and ourselves that your information is incorrect. Mrs. Sterner is not retiring and is continuing in the same position she has occupied the past six years.

Very truly yours,
M. Knoedler & Co.

N. Y., Dec. 20, 1920.

by Claude, now at the Satinover Galleries, 27 W. 56 St., is an event. One of these, "The Rape of Europa" (40x55 inches) reproduced on this page, a portrayal of an old-time windswept roadstead with shipping, is in the master's best manner, rich in color and permeated with that atmosphere and sunlight which inspired the classic and beautiful eulogy of Ruskin, quoted above. The other (46x75 inches), a larger canvas, is entitled "A Roman Landscape" and has, in addition to a wide sweep of country with distant hills, all bathed in rosy evening light, a group of armed warriors in the right foreground.

Both pictures are unusually fine examples, and are both described and reproduced in Claude's own book, "Le Livre de la Verite," in the Bibliotheque Nationale in Paris. They are also fully authenticated in and by a letter, dated Dec. 23, 1912, written and signed by M. L. Demont, Conservator of the National Museums in Paris. The pictures were obtained, through neutral channels, before the French Government placed its virtual ban on art exportations from France. Mr. Satinover is to be congratulated upon their acquisition.

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EXHIBITIONS NOW ON**Roerich—Russian Painter**

In eulogizing the work of Prof. Nicholas Roerich in the foreword to the catalog for the artist's exhibition now on in a local gallery, Dr. Christian Brinton poignantly refers to his "especial gift for stage settings and decorations." He alludes to his "Snegurochka" series for the Royal Opera, Covent Garden, London, in a highly complimentary manner and says: "Nothing in his entire career excels the lyric freshness of these works." In his opinion of the artist as a scenic painter and master designer of stage settings, the writer will find many to agree with him, for it is in work for the stage that his art seems most adapted. Seen in connection with complementary costumes, scenery and appropriate lighting, they are doubtless inspiring. In his "Princess Maleine" series, which include sketches for seven scenes for Maeterlinck's drama, he concentrates especially on scintillating color effects, with an apparent abandon of technical effort. Tonal combinations and unique designs, presented with candor and a certain fearlessness, produce an interesting result. In "Princess Maleine's Chamber," he spares no pains to record fine details, yet his method is so simplified as to make one wonder at the presentment of so intricate a pattern with so little evidence of labor.

A Russian by birth and education, and for a number of years professor in the Imperial Petrograd Archaeological Institute and director, president, vice-president and honorary member in a long list of other Russian museums and schools, much of the painter's later work which shows decided Persian, Chinese and Japanese influences, yet remains Russian as final in its barbaric coloring. When these influences continue in such subjects as "The Song of the Waterfall," the result is confusing. In "The Song of the Morning," a large panel, the design shows a corner of a building of Russian architecture with a distinctly Persian female figure and a prancing deer in the foreground. A heavy cloud effect in the background above a dull yellow sky obtrudes upon the composition and is inharmonious. In his folk lore pictures which are strictly Russian in character and color, the artist is more sincere, and in his smaller works, such as "Saint Boris and Gleb," "Our Forefathers," "Song of the Moon," "The Rain Fairy" and "The Secret of the Walls," he fails to convince his audience. His color key is low and dull, the designs are entirely without atmosphere and his figures lifeless and lacking action. The man has vision, however, and his display is unique and original. He is not a colorist like Bakst and Anisfeld, but like them his métier is stage decoration, and he has more originality.

Madonna Paintings at Ehrich's

In compliance with their annual custom at the Christmastide, the Ehrich Galleries, 707 Fifth Ave., are holding their annual exhibition of "Paintings of The Madonna." The collection this year is composed of works never before shown here and includes examples of the Italian, Flemish, Dutch, German and Spanish schools, from the XV to the XVI C. It is a remarkable display of works brilliant in color, rare in design and, above all, full of sentiment and quality. One of the most beautiful examples is a "Madonna, Child and St. John" of the Spanish school, with a human yet spiritual mother bending tenderly over her child. "Madonna, Child and Saints," an example of the Pisan school, is a rare design and "Nativity" by Jacob Cornelisz van Amsterdam 1470-1533, is a remarkable example of this great artist's work. Other "Paintings of the Madonna" represented are Francesco Bissolo, Jacopo del Sellaio, "Master of the Death of the Virgin," Andrea Alovigi, called "L'Ingegno d'Assisi," "Sodoma," Bernardino Lannino (a beautiful example "Madonna and Child" 1510-1580) and Pietro de Messina.

Mr. A. M. Reitlinger, who came over from Paris to take charge of the sales at the recent exhibition of modern French art at the French Museum in this city, sailed on La Savoie on Thursday. Mr. Reitlinger is in charge of the sales at the old Salon in Paris.

Galsworthy's Gardens and Flowers

As Frank Galsworthy, cousin of the novelist, is 60 years old it is not surprising that his 150 watercolors shown at the Anderson Galleries, Park Ave. and 59 St., through Dec. 18 were not "modern" in the least, but meticulous, clean and sincere. He is altogether at home in his medium and succeeds in getting naturalistic effect. His studies of bouquets of flowers have the texture and solidity of the actual flowers; and in his pictures of gardens, it is possible to pick out the different kinds of flowers. The artist is a member of the Horticultural Society of England and a botanist, whose zeal is proven by 80 studies showing the different varieties of daffodils. His knowledge of architecture (he was formerly an architect) is best shown in his study of Chester Cathedral. The exhibition was held under the auspices of the Garden Club of America, of whom there are 3,000 members.

Albert Delmont Smith at Milch's

Albert Delmont Smith is to show at the Milch Galleries from Dec. 27 to Jan. 8 some 17 portraits and several subject pictures, all painted during the past two years, and since the artist was released from war service. He has an honest determination to obtain character and is a sincere painter, satisfied to state the truth without any effect of mannerisms.

"Mrs. Kiliaen Van Rensselaer," in a light-toned robe, wearing a black and white striped scarf about her shoulders, her two famous greyhounds at her feet, holds an honor place. It is an admirable composition, simply and clearly defined. "Mrs. Malcolm D. Sloane," in a salmon-colored gown against a green background, is excellent and "Barbara Van Rensselaer," in black velvet, is decidedly interesting and a faithful definition of a childish character. A presentment of "Mrs. Cornelius Tangerman," whose blue velvet gown is cleverly made to harmonize with a red evening coat, should of itself bring recognition to the artist as an able portrait painter, and that of "Miss Phyllis Gallatin," daughter of Mr. Albert Gallatin, in an easy, graceful pose, will also attract and "Misses Janet Fish and Margaret Gallatin," "Mesdames Peter Farnum and William B. Prescott" complete the series of thoroughly good women's portraits. Those of men are equally well rendered, notably "John Drew," "Kiliaen Van Rensselaer," "Thomas Edison," "My Father" and "The Man with the Pipe." These are boldly handled and "Wass, the Scotchman," loose and flowing, is an excellent piece of character work.

"Ultra-Modernists" at Societe Anonyme

The sixth exhibition of the Societe Anonyme, 19 E. 47 St., through Feb. 1, is composed of works of French and Spanish artists of the "ultra-modernist" movement. Henri Matisse is represented by typical examples, Picasso who was first influenced by Toulouse Lautrec, then followed Cezanne for a time and now is a firm exponent of African negro art, is an interesting member of the group. Juan Gris, the Spanish extreme cubist, Georges Braque, noted for his "individuality," Jacques Villon an avowed "cubist" of distinction and the French extremist, Andrew Derian, whose work reflects the influence of El Greco, Diego Rivera and Albert Gleizes complete the group.

Mrs. Farrell at Touchstone

"At the Touchstone Gallery Mrs. Ruth Clements Farrell brings a charming atmosphere of vivacity and bright, agreeable color in her collection of wood blocks and monotypes," says the N. Y. Tribune. "She finds her subjects in Central Park, in and about Washington Square, at the circus and at other sources of sprightly effects. There is a winning spontaneity about her work. There is a good deal of artifice in it but nature creeps in. She makes altogether a most acceptable contributor to the season. In the same gallery there are shown some modernist paintings and pastels by Mr. Bernard Gussow, who gets a little truth here and there into his work, but conveys no impression of beauty.

(Exhibitions Continued on Page 6)

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LONDON LETTER

London, Dec. 15, 1920.

Two sales of particular interest to the art-dealing world have lately occupied the salesrooms, one of art works belonging to the late Charles Davis, who occupied the post of art expert to the king, the other that of the etchings and drawings belonging to Richard Gutekunst, whose position here at the outbreak of the war was that of "an enemy alien." The Davis sale at Christie's contained a number of pieces of old French furniture which had in their time figured in various famous collections, proper both to French and English connoisseurs. Both Continental and British buyers attended the sale and prices reached a satisfactory all-round level.

At the Gutekunst sale the etchings fetched high sums. A fourth state of Rembrandt's "Three Crosses" brought in 280 gns., while the "Landscape with a Cottage and Hay Barn" went to Messrs. Colnaghi at 210 gns. Whistler's "Palace" was secured by Messrs. Connell at 315 gns.

King Charles' Portraits

Surely no monarch in history was so frequently limned as King Charles I. Among a collection of nearly 3,000 engraved portraits to be seen at the Francis Harvey Galleries at 6 St. James St., as many as 300 are of this monarch, who evidently made as great an appeal to the imagination of the artist as to that of the fiction writer. The prints, which were originally collected by William Salt a century ago, were eventually presented to the nation, but they are now disposed of, in order to obtain the necessary funds for the upkeep of the William Salt Library. There are a number of rare states among the portraits, notably one of the "Rosa Electa" portrait of Queen Elizabeth, New President of "Painters in Watercolors."

The Royal Society of Painters in Watercolors has elected Hughes-Stanton for their President, the landscapist who became a Royal Academician last spring and who is as much esteemed for the poetic quality of his work among French art lovers as over here. The Luxembourg, like the Tate Gallery, possesses examples of his art.

Exhibitions Now On

One seems to appreciate the Irish temperament most highly when expressed in terms of art or of literature. At present there are shown at the Eldar Gallery, Great Marlborough St., works by an Irish artist, May Guinness, which charms one by their pure Celtic individuality. She possesses the gift of imagination in an extraordinary degree and brings into her interpretation of nature-forms a curiously suggestive vision which gives her compositions real distinction. In technique she aims at almost excessive simplification, but gains nevertheless extreme expressiveness by means of her rigid economy of line. Although she has still a good deal to learn (she cannot long have emerged from the student stage), she brings to her task talent beyond the ordinary.

There has been of late almost a plethora of modern French art, good, bad and indifferent. There is some of every kind in the present exhibition at the Goupil Gallery Salon, where Matisse and Cezanne figure among painters of considerably less claims to distinction. Unlike many of his followers, Matisse knows how to charm by his color harmonies, while Cezanne impresses the onlooker by sheer force of personality. But in the same exhibition there hang works which have obviously been inspired by these men, in imitators who have not grasped in the least the true essence of their art, with results which simply spell the waste of good paint and canvas. L. G-S.

ROME LETTER

Rome, Dec. 10, 1920.

An important international exhibition of painting and sculpture will be inaugurated at Geneva Dec. 23. The Italian section will be represented chiefly by works of the advanced schools, and the painter Enrico Prampolini has been appointed commissioner for Italy by the Hon. Rosadi, Under Secretary of the Ministry of Fine Arts. The exhibition, which will be opened by a delegate of the League of Nations, will, it is hoped, derive some advantage from the presence in Geneva this month and next of so many political and other personages of importance. Among the nations sending works to the show are France, England, Italy, Holland, Germany, Switzerland and Norway. The U. S. is not represented apparently. Among the Italians sending pictures or sculptures one notes Soffici, Prampolini, De Chirico, Porcella, Sensani and Galante.

Studio Shortage in Rome

The most desperate expedients are being suggested in order to combat the studio shortage here, which as a part only of the housing problem is becoming more and more acute. There are practically no painters' studios available for artists in this city, and even a man so well known as Armando Spadini has to be grateful if the Commune will allow him to use a kind of dilapidated summer-house in the Villa Borghese, the park of Rome. Pressure is being brought to bear on the Ministry of War to permit some of the military barracks to be turned into studios for the numbers of artists who

PARIS LETTER

Paris, Dec. 15, 1920.

Half a century (1870-1920) is covered by the Renoir pictures now shown at Durand-Ruel's, which are a survey of the entire career of one of the most gifted, prolific and influential of modern painters. It is a delight to find on the walls some examples of the earlier part of Renoir's career shown at the Paris Exposition of 1900, notably "La Petite Danseuse" (1874), reminiscent of Velasquez, and the "Tasse de Thé" (1879). Renoir, like Rodin, positively worshipped the youthful human body, but so simply, so ingenuously that neither ascetics nor prudes could reproach him. If anyone were to doubt his candor, let him see Renoir's manner of depicting childhood. The most exquisite figure in the famed "Famille de l'Artiste" is perhaps the little tottering child in the foreground, while for a marvel of feeling and truthfulness the child writing is beyond compare.

If the "Baigneuse s'essuyant" and the "Femme Couchée" are the outcome of a certain sensuality, then, considering the result, the artist must be praised for it. Every factor is justified if potent in the realization of beauty such as this—flesh which has the qualities of the blooming flower. But the truth is, it was painted by the same eye and hand which saw and rendered those flower pieces whose color seems to have been drawn from the flowers' very substance, and those landscapes, the astoundingly atmospheric "Pont Neuf" (1872) and the luminous "Venice" (1881).

Among the portraits are one of the artist by himself in profile and whose ironical



THE BARNYARD

A. P. Ryder

Lost or stolen in transit from Washington to N. Y.

cannot find a place in which to work. At the same time the Government is considering the advisability of allowing the adaptation of some of the sparsely inhabited convents and monasteries for the same purpose. The Commune is taking some practical steps and will set aside a few more huts and summer-houses in the Villa Borghese for the use of artists. Further, even the towers in the ancient city walls are to be made habitable again with a view to turning them into studios. These will certainly make picturesque, if somewhat inaccessible, habitations, lying as they do naturally on the outskirts of the city. Numbers of studios are occupied as stores or garages even, while others have been turned into elegant garconnières by rich men who have nothing to do with art. American visitors and painters who used to come here and take their choice of the charming studios in the Via Margutta would find that the times have changed very much. Edgar Storer.

Some 90 of Harry B. Shope's admirable etchings were sold from his recent exhibition at the Mussman Galleries.

Mr. Isaac Simmons, of Lewis and Simmons, sailed on the Imperator for Paris on Thursday.

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versed in modern sculpture. At the last but one Autumn Salon he showed a "Bacchante" of most original design, included in the present exhibition. A Tanagraean spirit infuses many of his feminine figures, the "Two Young Girls Seated," for instance, although much above the size of the little Greek terra-cottas and a most exceptional figure of a "Mother and Child Romping" which has something of the refinement and vigor of Clodion as also much novelty in the pose.

Few people will resist the temptation of comparing the artist's drawings with those of Rodin, but it would be more to their credit were they to seek wherein they differ. Washed on to China paper, they are not the sketches that were Rodin's, but far more pictorial—indeed, they are generally compositions on a vaster scale with varied and fanciful plays upon color. The group suggestive of a theme attracts Bernard more than it did his great predecessor. M. C.

A GOOD TRANSACTION

Two years ago a well-known Paris dealer bought two little pictures representing sujets galants. Comte Greffulhe happened to be passing the shop and asked for the pictures to be sent to him. This was done according to his wish and he showed them to Mr. Georges Hoentschel, the late collector, and asked his advice as to the price—10,000 fr.—asked for them. Mr. Hoentschel thought it too high and the pictures were returned to the dealer. Shortly afterwards another picture-lover, I. M. Jules Strauss, went into the shop—Bernheim, Jeune's, as it happened—and, seeing the pictures, bought them at once at the price asked, and took them away with him under his arm. On his way home he met M. Jacques Seligmann, to whom he showed his purchase. Liking them, Mr. Seligmann suggested he would undertake their sale, the profit to be divided between himself and Mr. Strauss. A few days later he sold them for 20,000 fr. to a private collector.

The two pictures were by Schall, "Le Coucher" and "Le Lever," and which, at the Bardac sale in May last, fetched, in the midst of general excitement, 200,000 fr. with the costs.—Les Arts, Paris.

A RYDER STRANGELY LOST

The picture entitled "The Barnyard" (12 x 11½ inches) by the late A. P. Ryder, reproduced on this page, has been strangely lost in transit between Washington, D. C., and N. Y. The work, a most typical example of Ryder's strong art, was one of the Duncan Phillips collection of Washington, a selection of which is now on exhibition at the Century Club. It was sent by the Security Storage Co. of Washington from that city by a motor van to Messrs. Budworth & Son in N. Y. and must have disappeared in transit, for it was one of three in a case, which was weighed when shipped and unshipped from the van, and the unit of weight lost missing from this case when received by Messrs. Budworth & Son, equalled the weight of the picture. Anyone finding the picture is requested to kindly communicate with the Phillips Memorial Art Gallery, 1218 Connecticut Ave., Washington, D. C.

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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE DECEMBER BURLINGTON

The December issue of the Burlington
Magazine has several articles of un-
usual interest and importance. Mr. C.
J. Holmes writes of the Spanish Paint-
ings at Burlington House, and Mr.
R. L. Hobson contributes a fourth
paper on the Chinese porcelains in the
Leonard Gow collection. There is an
informing study of Blake's woodcuts
by Mr. Lawrence Binyon, and an
equally instructive one on the early
Italian pictures at Cambridge by Prof.
Oswald Siren. Mr. Roger Fry writes
of modern paintings in a collection of
ancient art and there are articles on the
"Chinese Philosophy of Art," a first
paper, by Mr. Arthur Waley, on the
"Vienna Armory" by Mr. F. M. Kelly,
and on "A Mahogany Cabinet for bric-
a-brac at Dudley House" by Mr. Her-
bert Cescinsky. There are the usual
monthly Chronicle Letters and Re-
views. The Burlington can be had
from the American agent, James B.
Townsend, 15 E. 40 St.

M. Benedite in Buffalo

M. Leonce Benedite, who arrived in N. Y.
late in October but who unfortunately has
been ill in the hospital since his arrival with
an acute attack of rheumatism, went to
Buffalo Thursday last to remain until Jan.
3. He will lecture at the Albright Gallery
on Sunday aft. on the "Relations Between
French and American Schools" and will
also deliver other lectures while in Buffalo.

OLDHATOPHOBIA

(Copyright 1920 by Charles Vezin.)

Being part of an address delivered before
the Fellowship of the Pennsylvania Academy
of the Fine Arts.

By

Charles Vezin.

And speaking of Old Hats, the changing
styles such as the straw, the derby, the "top"
hat, are seldom beautiful; usually they are
hideous and absurd. If you have in your
garret a derby or a straw of the vintage of
a few years ago you will know what the
present "new Fall styles" will look like in a
decade. And so with the passing "blocks"
of art. It is the fixed styles of hats that
have beauty such as the Roman helmet, the
Indian headgear, the ancient Teuton boar's
or bear's head, the Scotch bonnet, the Tyrol-
ean hat, the Spanish, the Italian. These do
not change with the seasons. National cos-
tumes are always beautiful or interesting
or quaint. We are forced to wear each
season, and to buy before the last year's
has become worn out, the junk dictated to
us by a few very ordinary men in Paris or
London. And so a few very ordinary men,
a few corrupt and ignorant phrase-makers
of art say "Old Hat," when we still be-
lieve that color and light and atmosphere
and decency are essential in a painting.

And they tell you there is nothing to
gradation, vibration, color, and that you
must omit the high light. It is as if they
went into the Scotch Highlands, the Tyrol,
Taos, Japan, and said: "Here, you 'Old
Hats,' the derby is the only thing." They
speak of Mid-Victorian; it will soon be Mid-
Wilsonian, Mid-Leninian; as dead as the
Mansard roof, the Queen Anne cottage, the
"carpenter's classic," whilst the "Glory
which was Greece, the Grandeur which was
Rome" and the Gothic cathedral never be-
come "Old Hats." Just now they are trying
to make a virtue of necessity or rather a
virtue of their own limitations by
plagiarizing Cezanne.

The imitation Cezanne is even worse than
the imitation Raphael, imitation Barbizon,
imitation Sargent and imitation Phidias.
A terrible disease has smitten some artists;
let us call it OLDHATOPHOBIA. It is like
the influenza in that it takes different
forms in the various "passing influences." Sometimes the particular influenza is deadly,
as when accompanied by a pernicious form
of pneumonia, another year the complica-
tions are bronchial, again it affects the ears
and at another time the nerves.

"Influenza-Sargentitis"

And so OLDHATOPHOBIA takes differ-
ent forms as the several fads flit by.
When I began to study art 22 years ago,
art influenza took the relatively benign form
of influenza-Sargentitis. You were an old
hat if you obliterated a single brush stroke,
and dexterity calling itself spontaneity was
the fetish. At that time the only old names
heard in art schools were Franz Hals first,
with Velasquez second. Rembrandt, Michael
Angelo, Raphael, Leonardo were never
mentioned. The modern idols of that day
were Sargent, Zorn and perhaps Whistler.
Today many students have never heard of
Sargent. That epidemic was relatively harm-
less, although it has left in me an incurable
tendency to work with undue speed; and
it turned out thousands of failure who
thought dexterous brush work was the end
of art, whilst it was their end as artists.
Then came a period when the only thing
worth while was "character;" and color,
drawing, composition, pattern, form, were a
sign of the old hat, and "character" usually
consisted in the portrayal of the character
easiest to portray, i. e., the tramp, prize-
fighter, street walker or gamin. Then came
the "lemon peel and blue" era. After that
it was all "broken color." Then the
"blonde" period rapidly turned into albino.
"Vibration" followed and form was elimi-
nated. Then the form of a tree with its
wonderful structure as loved by Courbet
and Corot and John Carlson was "old hat."
It was only necessary to make a bunch of
brush marks at right angles, blue, yellow
and red.

Three Varieties of Oldhatophobia

There are three varieties of OLDHATO-
PHOBIA and each is confined to a special
class or age. Some diseases are relatively
benign at one age which become deadly
at another. The ordinary pneumonia rarely
kills the young. It is deadly to the old.
On the other hand whooping cough is dan-
gerous with nurslings, less so when one is a
few years older.

The Student Period

And so there is the OLDHATOPHOBIA
of adolescents. They want to be "up to
the minute" in art just as in clothes, man-
ners and slang. These members of the
Freshman class of art are always for the
"last word," the "swagger," the "swank."
One sees the latest haberdashery at colleges,
the smartest frocks at football contests.
One always gets the dernier art cri at
art schools. And many of the very young
wear the new block because they know
nothing else. That variety of the malady
is usually outgrown.

The Incompetent Period

The second variety results from another
almost universal predisposition, incompe-
tence. In this variety the patient, finding
that he cannot get "air," color or truth,

votes these "academic" and then proceeds
deliberately to intensify his shortcomings.
Thus, not being able to "make a head exist"
he flattens it out completely. Not knowing
how to put the background back he says I
don't want it there. Getting false values
and muddy color he intensifies these faults
and becomes a full fledged "modern." Not
being able to construct an eye he turns
it into a prune pit and is welcomed with
open arms by "the movement."

This art is the science of making a virtue
of necessity. It is "the fox having lost his
tail says there must be no tails." The only
difference is that these foxes never had tails
to lose. These are but jokes as the adoles-
cents are mildly amusing.

The Pernicious Variety

But now we come to the far more rare but
pernicious variety of the disease which is
really my theme. Not only is it the most
deadly to the individual, but it is the most
infectious, spreading to those who come in
contact with art, such as critics and deal-
ers, and planting the seeds of the disease
in the two classes first named. This vari-
ety of the plague affects those nearing
middle age. There are some that turn to
the degenerate in consequence of emotional
surfeit, but that is not my present subject
and does not come under the head of OLD-
HATOPHOBIA. It is a different mani-
festation. The class of which I am speak-
ing frantically endeavors to escape from the
(perhaps unjust) accusation of being "old
hat" by "talking" through "their new hat,"
or usually "through the hat" which they
have borrowed or stolen. The old are rarely
affected. The favorite breeding ground of
the germ is in men between thirty and
forty-five whose pictures have not been sell-
ing, but who have taken some of the
coveted major honors at the large exhibi-
tions, their cleverness momentarily hood-
winking confused and jaded juries of award,
who, if the decisions were left until the
end of the show, would place the wreath
upon less blustering heads. And it is this
prize winning record of their honest, al-
though unimaginative, period that makes
them so dangerous, for it confuses the in-
judicious. They find that they have got so
far and appear to be going no farther and
the prizes do not continue to come. And
incidentally they find they cannot run the
government of art, and so they are "agin
the government" and become "radicals."

They are men of much ability to draw
and paint and talk. But they do not feel,
and that is why no one wants to buy their
demonstrations of ability. Their "art" is
at best consummate rhetoric and oratory—
not poetry or wisdom. Their rhetoric con-
veys no universal message. Their oratory
will never sound down the ages like the
Sermon on the Mount and the Gettysburg
oration. They are just campaign "spell-
binders."

Not only do they intensify their own
faults, but neo-plagiarize all that is bad,
unpleasant and demoralizing in the dug-
ups, very much as if a man who wanted to
be like Abraham Lincoln started in by tell-
ing spicy stories. Moreover, they forget
that the dug-ups would not paint at all as
they did if living today and in the place
where the neo-copycats live.

A little while ago they were telling the
students that they must not look at the
Old Masters. But not being able to get
away with that, they now have the ludicrous
nerve to say: "These men were trying to
do what we are doing" and they discover
in the old what every true artist always
knew to be there.

Their work is not bad enough to be "pop-
ular" and sell, nor is it good enough to be
bought by those who appreciate the true
appreciator. They are not rotten enough to
appeal to the man who says: "I don't know
anything about art, but I know what I like,"
and who then pays a good price for a J. G.
Brown or a Meyer von Bremen. Nor have
they anything for the man who knows noth-
ing about art but who is sensitive to the
appeal of beauty. And they have nothing
for those who require something in a work
of art beyond dexterity, knowledge, techni-
cal ability and effectivism. They have had
nothing to say and have said it well. Hav-
ing felt nothing worth while, they have ex-
pressed that nothing with a dynamic
rush. Never with all their brilliancy, all
their surface blandishments, having won
anyone's heart, they, like some women who
have never won true love are "tired of be-
ing good," and getting nowhere with their
ability minus feeling, either artistically or
financially, with their punch and no heart
(for after all "gutsomania" will only carry
you so far), they flop in despair to in-
coherency, for incoherency is the true friend
of the commonplace failure. To be in-
coherent and interesting may be worth
while. To be coherent and interesting is
vastly more difficult and vastly more worth
while. The reason coherency is rejected is
because failure in art is almost universal
and the incoherent one can disguise his fail-
ure behind the curtain of the noncommittal,
whilst the coherent stands out for what he
is. Their eloquence is glibness, they have
"the gift of gab" in paint. And so they
mutilate their "gab" and their glibness into
incoherence and in this guise try to sneak
into the Temple of Fame and Fortune.

One of them said to me: "I have got so

far and I cannot go any farther with this
kind of art." He hasn't got anywhere and
he can't get anywhere. For to arrive in
art you must have feeling and imagination,
you must have heart as well as "punch."
Shakespeare never would say: "I have got
so far, I know every word, every sentence
in the English language, so I will study
Sanskrit." No great artist ever followed a
fashion, he unconsciously makes a fashion,
and those that follow it are at best "second-
raters."

This class welcomes the incoherent in-
competents for their name is legion, and
it takes numbers to make a "movement."
These may not be congenial companions but
they at least have a common enemy.

I have said that, like the influenza, OLD-
HATOPHOBIA varies periodically, taking
the shape of Sargentitis, Monetis, Cezanitis,
El Grecophilitis, etc. But there is one com-
plication which always accompanies it, es-
pecially in the third class, namely,

Progressivism

The difference between progressivism and
progressiveness is something like the differ-
ence between omniscience and "knowing it
all." Progressivism is the fool's progres-
siveness. Complaisance is the tolerance of
either the vicious or the stupid. And the
trouble with our times is simply "the Great
Stupidity" which belong to all times but
which now is unopposed as never before,
and that stupidity cannot distinguish be-
tween the meritorious and the meretricious,
tolerance and complaisance, sentiment and
the sentimental, the dramatic and the the-
atrical, the serious and the lugubrious, lib-
erty and license, sweetness and the sugary,
dignity and the pompous, purity and
prudery, justice and vengeance, love and the
erotic, discipline and tyranny, law and
despotism, patriotism and Chauvinism, hap-
piness and pleasure, between progress and
progressivism. To sense the difference be-
tween these distinctions marks the true
artist.

Progressivism always looks forward.
That is a characteristic of youth, for life lies
before it. But a great general looks ahead
and to each side and to the rear and above
and below. The successful mountain
climber does not always go in one direction
and must be willing to retrace his steps to
find the only path that leads to the summit.
The progressivist would call him reaction-
ary. The progressivist always keeps straight
ahead, whether there is an impassable
crevasse in the way or not. Another form
of progressivism is atavism, progressing
backward, resuscitation. They resuscitate
second-raters, exalting them in a super-
class.

The "Geevee" Critics

OLDHATOPHOBIA has one strong
ally, the "Geevee" critics. Writers on art
will tell you that one soon runs out of ma-
terial when one has to furnish an article
every week, that there is much sameness to
such matter, limited vocabulary, etc. So
something "new" is a perfect boon to them.
Just now it is "form" which is nothing new,
any more than Gauguin, Cezanne or Renoir
are new. But the craze is new. And all
crazes are short-lived. So this "passing
influence" will be just as ephemeral as Cub-
ism, Matissois, etc.

Most of these men are essentially barren
of ideas and must cover this barrenness by
novelty chasing. That they must have
something new about which to spin phrases
or lose their jobs does not concern us.

The Art Rushers

You young ladies all know the fellow who
"rushes" a girl, calling on her every night,
who takes her to the theatre, dances, foot-
ball games, sends her flowers and candy, and
then after two weeks never goes near her
again. And so we have our Art rushers.
Just now they are rushing Cezannetchen,
Renoirita, Vangoogoo Eyes, Gauguinetta and
Ella Greco, and poor little Moneta and
Manetina are forgotten. Now girls don't
lose your heart to the rushers, take their
candy, flowers and good times. Get what
you can out of them. But don't believe them
until they have stood the test, when they
tell you that you are the only girl. And so
get what you can out of Van Gogh, Cezanne,
Renoir, Gauguin and El Greco. And get
from them not only what you should be but
learn what you should not be.

The Old and the New

"Old friends are best friends," not because
they are old but because they have stood
the test of time. Nothing gets old so quick
as the new, and the old never gets old. The
explanation is this, that the old which sur-
vives the generation of its creators is im-
mortal, whilst the new is, now as in the
past, one of the 999 in 1000 that is destined
to live. The old is one of the thousand that
has won immortality and the new has but
the one chance in a thousand to live.

Old art is not like an old man who must
die. It has won immortality and eternal
youth. New art may produce its one in a
thousand to join the exalted company. But
that one in a thousand will not come from
the victims of OLDHATOPHOBIA.

The growth of an artist is like the growth
of a man or woman, not one of steady con-
sistent progress. There come periods when
development bursts into a crescendo, the

(Continued on Page 5)

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DETROIT

Prizes offered by the Founders' Society of the Detroit Museum for paintings shown in the Michigan Artists' exhibition have been awarded as follows: First prize, \$100, to Roman Kryzanowsky; second prize, \$50, to Paul Honore; third prize, \$25, to James Scripps Booth. Samuel Cashwan was awarded a special prize of \$50 for the best group of sculpture.

The exhibition of British arts and crafts in Detroit will go to Phila., Boston, Buffalo, and Pittsburgh. Misses Helen Plumb and Alexandrine McEwen of Detroit spent four months in England last summer assembling the collection. There are 50 exhibitors, and contains the best work produced today in Great Britain in the fields of weaving, jewelry, ivory carving, enamels, book binding, embroidery and illumination.

Several watercolors by Stephen Haweis have been purchased by the Detroit Museum.

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OLDHATOPHOBIA
(Continued from Page 4)

fortissimo of the adolescent. Within a year the little girl is a maiden, the boy a youth. In the periods of slow growth let us not become discouraged and in despair turn to OLDHATOPHOBIA, incoherency and progressivism.

"The superficial crave the new, the wise find the new in the old."

All of which is not a protest against progress, nor against the new, nor against change, but against the modernistic iconoclasm which is for the new because it is new, against the old because it is old, no matter which has the greater right to live or whether both should survive. Art should be the expression of its time. But great art belongs to all the ages. Let us not refuse the priceless heritage.

Editor of AMERICAN ART NEWS:

Dear Sir:—In justice to your readers I must qualify the foregoing. "Form" is now being supplanted by just the opposite, "Mysticism." So you must patronize Winslow Homer and call him "Old Hat." Of course Mysticism belongs to the age of the wireless telephone and not to the middle ages; Mystery—Mysticism—Mystification—Hoopla!

And the biggest joke of all is that the "Oldhatophobics" do not know that the Renoirs they are copying are not the Renoir of the days of his vigor, but by the paralytic Renoir of palsied hand and brain, the Renoirs all pink and yellow pudding, with ankles like barrels, and feet like meal bags just because Phidias did not like that kind of a leg show; poor, poor old Phidias—he knew no better!

Charles Vezin.

N. Y., Dec. 20, 1920.

NANUET (N. Y.)

The Nanuet Painters, a group of artists painting in Rockland and Bergen Counties are holding an exhibition in Haring Hall, Westwood, N. J., through Dec. The pictures are principally familiar scenes of the local countryside which abounds in a variety of motifs.

The group held a successful exhibition at Nanuet, N. Y., Sept. last which was popular with the general public, as the large number of visitors and attendant sales exceeded expectations. The success thus achieved has given momentum to the art movement in this section. The Mayor's Committee of Westwood, N. J., a town of 3,500 people, is cooperating with the painters and the work of these painters will probably be shown in other large towns such as Hackensack, Ridgewood and Nyack.

The paintings of this group run nearly the whole gamut of sane art expression and there is not much sameness about the exhibition. The following artists comprise the group at present, John Costigan, Pearl River, N. Y., Daniel Kotz, Park Ridge, N. J., Wm. Howard Donahue, Nanuet, N. Y., Charles A. Burlingame, Nanuet, N. Y., Frances Keffer, Hillsdale, N. J., Ottilie Serrell, Montvale, N. J., Sara Hess, Hillsdale, N. J., Faith Ivimey, Westwood, N. J., Walter H. Bollen-donk, Nanuet, N. Y., Albert Insley, Nanuet, N. Y., and K. Ando, Spring Valley, N. Y.

ST. PAUL (MINN.)

In common with many other organizations, the St. Paul Institute found it necessary to considerably curtail its activities during the war. It is now working out its "reconstruction program," one item of which is an exhibition of work by Northwestern artists. If it is found feasible, it is hoped to hold such an exhibition in the early spring. Artists of the Northwestern states have been asked whether they will be ready for such an exhibition.

NEW ORLEANS

The Delgado Museum will give a prize of \$250 for the best oil by a local artist at the annual exhibition, March 13 to April 1, the picture to become the property of the Museum.

"The Black Cape," by Sidney E. Dickinson of N. Y., has been purchased by the St. Louis Museum.

CHICAGO

The Art Institute has on an interesting group of ten "one man" shows, including the names of Guy Wiggins, Charles H. Woodbury, Alfred Juergens, John F. Stacey, Anna Lee Stacey, Gifford Beal, Eugene Speicher, W. Elmer Schofield, William P. Henderson and Jo Davidson.

The Guy Wiggins show is especially admired and collectors here who own examples of his work are pleased to have their judgment endorsed. The Gifford Beals, Speichers and Schofields are hung together harmoniously and make a fetching array. Rockwell Kent also has a small show in one of the side galleries that is impressive.

Jo Davidson's sculptures are a veritable gallery of the heroes of the war. They were described in the Art News when shown at the Reinhardt Gallery in N. Y. last spring. John F. and Anna Lee Stacey occupy the large middle gallery with a group of canvases that is a revelation even to Chicago which knows them so well. Mr. Stacey's brilliant and distinguished style has never been displayed to better advantage. Mrs. Stacey shows both portraits and landscapes. Her landscapes are marked by a fine tonality and her portraits are graceful and characterful, good pictures and convincing likenesses.

Other Exhibitions Now On

The Norwegian exhibition brings to the fore several well-known painters of whose race extraction Chicago has been unaware. Jonas Lie, Dorothy Visju Anderson, Gilbert Riswold and Edna Vognild are among the number.

The recent Palette and Chisel Club exhibition had a final auctioning of sketches and small paintings that netted \$3,000 for the building fund of the club. This is a tribute to the members who contributed the works and to Mrs. Glenn C. Sheffer who has been in constant attendance throughout the exhibition and whose efforts resulted in many bids. She will have charge of the Edward J. Holslag exhibition to open Dec. 27. Mr. Holslag is well known for brilliant and versatile performances and the display will feature his latest works.

Christmas events at the Art Institute include the presentation of the drama of "The Nativity" and "Massacre of the Innocents," given for the first time last year. It is planned to make this an annual event.

W. C. Emerson is exhibiting at a local gallery. He shows greater depth and definition than before and that, without sacrifice of any of the poetic qualities for which he is noted. He is one of the most popular of painters in Chicago and vicinity.

Charles Hetherington is going to Calif. to paint this winter. Joseph Kleitsch has already departed for the Far West, where he intends doing the most serious work he has ever attempted in landscape and outdoor figure painting.

Evelyn Marie Stuart.

WASHINGTON, D. C.

The Corcoran Gallery is showing the first exhibition of illustrative work by artists in the U. S. Dept. of Agriculture, the scope of which is a surprise to many, the collection including paintings and drawings, not only of fruit, grains and flowers, but bugs, insects, worms, and interiors and landscape architecture, the purpose of which last two is to improve the appearance of farmhouses and their settings.

In the atrium of the Museum, Arthur W. Heintzelman is showing a group of etchings. At the Washington Arts Club Capt. Geo. Harding, official artist of the A. E. F., is showing some 34 drawings in tempera and black and white and some 18 sketches.

Paintings by W. Elmer Schofield are on through Jan. 9 at the Corcoran Gallery.

The Washington Society of Artists offers a silver and a bronze medal for the two best paintings regardless of subject submitted at their 13th annual exhibition at the Corcoran Gallery, Jan. 15-28. Entry blanks can be obtained from A. H. O. Rolle, 134 Quincy Pl. N. W.

Special exhibitions of works by Frieske, Maurice Fromkes, Lever and Lie totaling 109 paintings, are on at the Albright Art Gallery to Jan. 3.

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CLEVELAND

Among the pictures, prints and other objects recently presented by Mr. J. H. Wade to the Museum is an unusually fine example of Mary Cassatt, "La Sortie du Bain." Another of Mr. Wade's gifts is Reynold's "Lesbia and Her Dead Bird."

KANSAS CITY

Under the new director of the Institute, Mr. Virgil Barker, and with the cooperation of the Alley & Trask and the Rehn, Milch, Daniel and Macbeth Galleries of N. Y., the new Art Institute is holding an exhibition of 50 representative American paintings. Among the exhibitors are Melchers, Benson, Redfield, Kroll, Arthur B. Davies, Myers, Sloan, Bellows, Henri, Woodbury, Thayer, Symons, Frieske, Waugh, Spencer, Breckenridge, Carlsen, Haasam and Helen Turner. The display is a notable one.

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PRINT SALESMAN—A Print Salesman of experience, fully competent to handle high-grade mezzotints, etchings, etc., wanted by a N. Y. Gallery. References required. Address K. C., American Art News.

Mathias Armbruster

Mathias Armbruster, widely known for his art in producing scenery for the Shakespearean productions of Edwin Booth, John McCullough, Thomas Keene, Robert Mantell and other noted actors, recently died at his home in Columbus, Ohio, aged 81. His scenic studio was said to be the first established in the U. S. With his sons, Adolph and Albert, Mr. Armbruster produced the scenery for many noted plays. Born at Ebigen, Wuertemberg, Germany, Mr. Armbruster emigrated to America in 1859 at the age of 20. During the Civil War he served three years in the 28th O. V. I. At the close of the war he married Miss Katherine Hegele and removed to Columbus.

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ARTISTS' EXHIBITION CALENDAR

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1.
National Academy of Design, 215 W. 57 St.—96th annual exhibition, March 5-April 3, 1921. Works received Feb. 10, 11, from 9 A. M. to 5 P. M.
New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., Jan. 15-Feb. 6, 1921. Exhibits received at Galleries Dec. 30.
Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921. Entries by Jan. 5; works received to Jan. 17. W. S. Budworth & Son, 424 W. 52 St., will receive N. Y. works to Jan. 13.
Society of Washington Artists, Corcoran Gallery, Washington, D. C.—13th annual exhibition, Jan. 15-28. Works received, Jan. 6, 7, 8. Varnishing day, Jan. 14.
Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria roof in Feb. Works received through Jan. 15.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Pastel portraits by A. Garfield Learned through Jan. 15.
Arden Studio—Ritual and theatrical masks. Decorative costumes by Mme. Maria Gallenda of Venice, Jan. 3-15.
Arlington Galleries, 274 Madison Ave.—Portraits and landscapes by Ernest L. Ipsen, A. N. A., continued to Jan. 1.
Babcock Gallery, 19 E. 49 St.—Annual exhibition of cabinet pictures by American painters, to Jan. 1.
Brooklyn Museum—Collections of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Early American silver.
Century Club Association, 7 W. 43 St.—Paintings from Duncan Phillips Memorial Art Gallery, to Dec. 31. Admission by card only.
City Club, 55 W. 44 St.—Pictures by Leon Dabo.
Daniel Gallery, 2 W. 47 St.—Paintings by Charles Demuth, to Jan. 1.
Dudensing Galleries, 45 W. 44 St.—Paintings by Blakeock, Inness, Wyant, Pissaro, Sisley, Cezanne, to Jan. 1.
Durand-Ruel Galleries, 12 E. 57 St.—Works by Mary Cassatt continued.
Ehrich Galleries, 707 Fifth Ave.—Paintings of the Madonna, early schools, to Jan. 1.
Feragil Gallery, 607 Fifth Ave.—American Art in Paris by P. H. Bruce. Recent paintings by Geo. Inness, Jr. Paintings by J. Alden Weir, Frank Duveneck, to Jan. 1.
Folsom Galleries, 104 W. 57 St.—Watercolors by Harry de Maine, Dec. 27-Jan. 7.
Grollier Club, 47 E. 60 St.—Fine Printing from Didot the elder to the Ashenden Press, to Jan. 1.
Hanfstaengl Galleries, 153 W. 57 St.—60 Etchings by Kasimir.
Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.
556 Fifth Ave.—Etchings by Whistler.
Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.
Kennedy Galleries, 613 Fifth Ave.—Boston Etchers, Frank W. Benson, W. H. Bicknell, Sears Gallagher, F. G. Hall, Lester G. Hornby, Chas. H. Woodbury, to Jan. 1.
Little Gallery, 4 E. 48 St.—Handwrought silver.
Macbeth Gallery, 450 Fifth Ave.—4th Annual Exhibition of Intimate Paintings, to Jan. 1.
Metropolitan Museum, Central Park at E. 82 St.—Fifth Annual Industrial Exhibition. Open daily from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c.
Maddowell Club, 108 W. 55—Designs by Maxwell Armfield, for the Greenleaf Theatre, Dec. 27-Jan. 7.
Milch Galleries—Etchings and color etchings by Wm. Meyerowitz, to Jan. 31. Portraits by Albert D. Smith, Dec. 27-Jan. 8.
Mussmann Gallery, 144 W. 57 St.—General exhibition, etchings and paintings by Blampied, Hankey, Higgins, Shope, to Jan. 7.
Montross Gallery, 550 Fifth Ave.—Works by Vincent van Gogh. Admission 25 cents. Selected watercolors, through Dec.
Municipal Art Gallery, Washington Irving H. S. Irving Place—Eight annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.
National Arts Club, 119 E. 19 St.—Art expression by members, painters, sculptors, decorators, craftsmen and architects, to Dec. 29.
N. Y. Public Library, Fifth Ave. and 42 St.—Print Gallery, Room 321, American lithographs of today, to Jan. 15. Stuart Gallery, Room 316, French prints, XVI to XVIII Cen., to Jan. 1.
Pen and Brush Club, 134 E. 19 St.—Annual thumb-box exhibition, to Jan. 1.
Powell Gallery, 117 W. 57 St.—Oils by 26 American artists, through Dec. 29.

Ralston Galleries, 12 E. 48 St.—English portraits of the XVIII C., paintings by Barbizon masters, to Jan. 1.
Rehn Galleries, 6 W. 50 St.—Selected paintings by American artists, to Jan. 1.
Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII Cen., indefinitely.
Societe Anonyme, 19 E. 47 St.—Matisse, Gris, Derain, Picasso, Braque, Rivera, Gleizes, Villon, to Jan. 1. Modern Art Reference Library. Mon. from 2 to 6, Sat., 10 to 6. Other days except Sun., 11 to 5:30.
Touchstone Gallery, 11 W. 47 St.—Woodblock prints and monotypes in color by Ruth C. Farrell. Watercolors by Chas. Sarka, Dec. 27-Jan. 10.
Wanamaker's, Astor Place, Belmaison Galleries, 5th Gallery, New Bldg.—Paintings by Jean Gabriel Domergue.
E. Weyhe, 710 Lexington Ave. (between 57 & 58 Sts.)—Lithographs and aquatints by Arthur B. Davies, to Jan. 1.
Windenstein Galleries, 647 Fifth Ave.—Paintings of Desert by Francis McComas to Dec. 27.
Woman's University Club, 106 E. 52 St.—Work by Paul Helleu, Dec. 20-Jan. 1. Admission by card.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Oriental porcelains and art objects from the "Art House" founded by T. B. Clarke, on view Dec. 27; sale Jan. 2, 3, 4, 6, 7, 8, afts.
Anderson Galleries, Park Ave. and 59 St.—Selections from the library of Emerson Chamberlin, Summit, N. J.; first editions, American authors, from other libraries; on view Dec. 27; sale Jan. 5, 6, 7, afts. Antique furniture and silver, art objects, porcelains, textiles, glass, paintings, John C. Da Silva collection, Greenwich, Conn.; on view Dec. 27; sale Jan. 8, afts. Japanese prints (221), on view Jan. 1; sale Jan. 7, eve. Fine collection, all masters represented.

The Late Geo. W. Breck

Dear Sir:

The recent untimely death, noted in your columns, of George W. Breck, President of the Mural Painters, which came as a distinct shock to all his friends should not go uncommemored upon by those of us who knew him intimately. He was of such a quiet, modest and unostentatious character that only those appreciated his keen and clear views on art who had received his kindly, thoughtful criticisms of their personal work. His death is a distinct loss to the art movement in this city, with which he has been associated for many years.

George W. Breck in the earliest days began to repay the training that he had received. He accepted the presidency of the Art Students League, in which he had been a student. Later he accepted the directorship of the Academy of Rome, after securing the scholarship for Mural Painting and working for three years in the Academy. The Academy was passing through a transition period when it was essential that the person in charge should not only be competent to direct, but through tactfulness, kindness of heart and clarity of vision help to mould the growing Academy for its great future. Always a conscientious student his personal work exemplified his sane point of view in regard to art and his breadth of outlook in the utilization of materials for art expression. Thus not only in painting, as for the University of Virginia, the Governor Flower Library, Watertown, N. Y., and other murals, he also in his keen appreciation and his craftsmanlike utilization of material of mosaic, made possible his completion in harmony with the great mosaic panels designed by Sir Edward Burne-Jones, already installed in the chancel of that edifice.

I do not wish to cover the entire field of his work, but only to call attention to his personal contributions to the cause of art, which included his acting in an advisory capacity for the Church of St. John, Flushing, (where his funeral services were held) on the walls of which the Honor Roll of his design had been unveiled only two weeks previous to his death.

While appropriate resolutions were passed by the Fine Arts Federation of N. Y., of which he was Secretary, and the Society of Mural Painters, of which he was President, I wish to place on record my appreciation of his character, the recognition of his broad-minded view of art, as well as my personal regret that his life's work closed at too early a date.

Very truly yours,

Chas. R. Lamb.

N. Y., Dec. 21, 1920.

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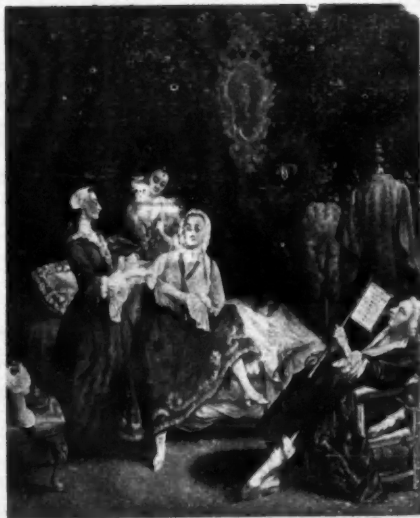
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MAX ROTHSCHILD

The Sackville Gallery

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Walter Tittle, who spent most of the summer in the West making portrait etchings of the Presidential candidates and men of importance connected with the campaign, has returned to his N. Y. studio, 3 N. Wash. Sq. An autographed presentment of Senator Harding on view at the Ehrich Galleries is good proof of the success he achieved in the undertaking.

BOSTON

The exhibition by a group of seven Canadian artists which started in Toronto and since last spring has been making the rounds of art galleries in the larger art centres of the country, has finally arrived here. The works are shown through Jan. 1 in the Renaissance Court of the Museum. The real nature of the original show, that which caused so much favorable comment on the part of Canadian and N. Y. critics, is a matter of conjecture, and Boston art lovers will never know. What became of many of the representative paintings spoken of in the original show is likewise a question. That part which eventually landed here amounted to a bare 30 paintings. To gain some idea of the depletion in numbers and quality one may cite the example of F. H. Johnson, one of the group. Of his 18 canvases shown in Toronto, only three are now hung, and these small decorative panels. Judging by a Canadian critic, Mr. Johnson's two prodigious decorative canvases, "Fireswept," and "Beaver Haunts," were one of the distinctive features of the original show. The museum authorities cared so little about this exhibition of Canadian painters that no formal opening was announced and no publicity regarding it was furnished the press.

The seven men who were once members of the conservative Ontario Society of Artists and who have banded together to demonstrate the paintable qualities of Canada and their own ability to interpret it are: Frank Carmichael, Lauren Harris, A. Y. Jackson, F. H. Johnson, Arthur Lismer, J. E. MacDonald and Tom Thompson. These pictures give a good idea of the rugged, barren, fireswept waste lands of the colorful Algoma region of Canada. There is also a brutal strength and vigor in the rendering, but of beauty, of charm, of intimacy, of human interest, the works have nothing to offer. One likes the work of Lauren Harris the best. He shows five canvases, three boldly painted, of simply constructed old houses in winter, a landscape and one exceptionally virile decorative piece called "Algoma Hill." The latter is the most important contribution to the show. The painting by J. E. H. MacDonald, "The Wild River," is really nothing more than a design in color. A riotous, disordered mass of brilliant colors, it has little, if any, semblance to a river, yet as a decoration it presumably has value.

While Boston may not take to this class of paintings any more than it did a year ago to the so-called modern French paintings, the displays have made for good, as they have given a stimulus to the exhibition of examples of some of the best present-day American painters at the Art Club. This last-named show is undoubtedly one of the most stimulating and worth while that the town has seen in years and has crowded the galleries as never before. It will be reviewed next week. Sidney Woodward.

PHILADELPHIA

Selected with fine discrimination there has been placed on view at Newman & Son's Gallery another group of works assembled by Miss Alice Ewing for exhibition during the month beginning Dec. 15. There are three large decorative canvases by Joseph T. Pearson, Jr., "The Twins," a figure subject, exhibited at one of the Academy annuals about three years ago; "Winter," in which a group of wonderfully real ducks are the leading feature, and a landscape, touched with the brush of the impressionist entitled "The Old Mill." Paul King is represented by two works, already described in the AMERICAN ART NEWS as figuring in anterior exhibitions, "The Quarry" and "Winter" and a group of four others of smaller dimensions equally true to nature, good example of sane landscape painting. Alice Stoddard shows two excellent portraits, one of Mr. Chas. Sinnickson, the other of the girl "Lola." Adolphe Borie's works are a portrait of Paul Cret, the well-known architect, and of a youth "Peter Hare." Joseph Sacks, a rising young painter, shows his ability in a "Study of a Blonde" and two golden landscapes, "Early Fall" and "Tohockon Creek."

English and French XVII C. painters are represented in a group of about 50 works from the Johnson collection now exposed in Memorial Hall, Fairmount Park. There are portraits by Reynolds, Raeburn, Hogarth, Chardin, Ingres and Fragonard. Landscapes by Constable, Turner, William Watts, Moreland, Old Crome and fine still lifes by Chardin. The group as here exposed has not at present writing been catalogued but that aid to the visitor is promised. Meanwhile labels have been used that are of some assistance. The pictures are beginning to show signs of wear and tear, some of the frames are damaged and there is certainly evidence of too much restoration in certain of the larger canvases. The public interest in viewing its own property is rather slack, judging from the attendance, possibly the burden of taxation imposed on the people for the privilege of possessing these examples of the art of the past has caused them to expect more for their money. The Pa. Society for Insurance on Lives, trustees of the estate of John G. Johnson, has brought suit against the city for the cost of storage, maintenance and insurance of the collection.

Eugene Castello.

"ART HOUSE" PORCELAIN SALE

A noteworthy dispersal of art objects assembled by Mr. Thomas B. Clarke at the direction of the Art House, Inc., Clarence J. Dearden, manager, successor to the Art House of Mr. Clarke the individual, who announced his retirement from business after the incorporation of the Art House some two years ago, will be held at the American Art Galleries on the afternoons of Jan. 3-8, inclusive.

The objects to be sold represent purchases of a quarter of a century made by the late Edward Runge, recognized as an expert, and undoubtedly the largest and one of the most sagacious buyers of fine Chinese art objects sent by this country to the Orient; and they represent also a discriminating assemblage and assortment of these purchases by Mr. Runge, and of other purchases, an apportioning of them in pairs and garnitures, a balancing of them according to size and color, by Mr. Clarke. During a considerable period of the time while Mr. Runge lived, and in the years since his death, Mr. Dearden has been associated with Mr. Clarke, and has become known as an expert whose authority and judgment are not seldom invoked by the U. S. Customs in questions pertaining to Chinese ceramic art.

The present aggregation of more than 1,200 lots comprises the entire collection of vases and curios of the Art House, which purposes to widen its scope in the future to deal in other antiquities—textiles, potteries, furniture, metals, and the interesting, important and until recently overlooked works of the early American portrait painters—in short, attainable antique objects for the adornment of a beautiful home. Fine porcelains coming out of China of recent years have been exceeding few (except those of us who can see no difference 'twixt gilt and gold)—and where may one look to buy fine porcelains when the Chinese and Japanese are themselves now buying back choice examples of this Celestial fictile art both from Europe and America?

The collection is a comprehensive one—blue and whites of practically all types, decorated pieces in the most simple and the most complex motives and in a vast intriguing maze of bewildering chromatic seduction, and single colors (once called solid colors) showing a refinement of tonal differentiation which makes their optical music all but audible.

In this single color group will be found the greatest distinction of the collection, which includes, however, besides the porcelains, glass of the Ch'ien-lung period, jades, agate, wood carvings, bronzes, cloisonné and other enamels, and such a collection of Chinese ivory carvings as has probably not before been offered for sale in N. Y.—these in the higher realms; besides, many Japanese netsuke and other small carved utilities and ornaments.

ART AND BOOK SALES

Noted Literary Items Sold

Among the items in the Robert Pariser sale at the Anderson Galleries last week was the first copy offered at auction in this country of "La Libre Belgique," the Belgian war newspaper. There were all the issues from its commencement to its final number on Nov. 12, 1918. It was a copy in excellent condition of the rare clandestine periodical, the "Bulletin of Patriotic Propaganda," which was the thorn in the side of Von Bissing for so long. It was sold for \$1,000. The name of the successful bidder was withheld by the auction company.

Another item was a noteworthy collection of deeds signed by John Milton. Milton's signature is rare and usually sells for a high price. These specimens, however, were obtained by Dr. A. S. W. Rosenbach for only \$105. There were six deeds, one dated Jan. 14, 1657, had Milton's signature and that of Elizabeth Woodcock, the mother of his second wife.

Accompanying the documents was a fragment of a letter signed "J. M." The deeds were relative to monetary transactions. They were quite unknown to Milton's biographers, having only recently been brought to light. They belong to two different periods of Milton's career. The real importance of the documents lies in the fact that in them there are at least papers signed by Milton in his "Paradise Lost" period. Probably no others exist, for experts are generally agreed that the receipt for "Paradise Lost" in the British Museum is not in Milton's hand at all.

Book and Mss. Sale

Books, Mss. and letters were sold at the American Art Galleries Monday aft. and eve. for a total of \$10,299.50. The Mss., first editions and other items in the collection were from several private collections, including part of the library of the late H. S. Marlor, of N. Y. The aft. session amounted to \$7,445, and in the eve. to \$2,854.50. Among the sales were:

First edition of Pentateuch, printed in Hebrew, 1482; F. Andrews, \$1,100.
Original Mss. of Lord Byron's "Prometheus"; A. Swann, agent, \$400.
Original Mss. of William Harrison Ainsworth's "Stanley Brereton"; Gabriel Wells, \$200.
Thomas Aquinas, Summa de Articulis Difici; L. C. Harper, \$330.
Biblia Sacra Latina, printed by Jensen, 1476; L. C. Harper, \$200.
William Caxton, Vincent de Beauvais, 1490; L. C. Harper, \$210.
William Caxton, translator, Saint Jerome, Vitas Patrum; L. C. Harper, \$240.
Donatus, one of earliest specimens of type printing; A. Swann, agent, \$215.
Original Mss. of Bret Harte's Jeff Brigg's Love Story; A. Swann, agent, \$375.

At the third and final session Wed. aft. the sales amounted to \$7,827, making a total of \$18,124.50 for the three sessions. Among the sales were:

Original Mss. of The Professor at the Breakfast Table, by Oliver Wendell Holmes (handwriting of author); J. Adams, \$2,300.
Original Mss. of Oliver Wendell Holmes's The Minister Plenipotentiary; J. Adams, \$170.
Martin Luther's copy of Horace, with numerous marginal notations in his autograph; J. Adams, \$310.
Mss., Biblia Sacra Latina, late XIII century, written small early Gothic characters; J. Adams, \$350.
Mss., Psalter in Italian; L. C. Harper, \$240.
Mss., Missalla Romanum, cum Calendario; to L. C. Harper, \$340.
Philipp Melancthon, De Supputatione Motus Solis; J. Adams, \$330.

Bruce & Moore Libraries Sale

At the first session of the sale of the libraries of the Rev. Jas. M. Bruce and the late R. W. Moore at the Anderson Galleries, Dec. 15, the total was \$1,700.85; and at the second session, Dec. 16, \$2,116.05, making a grand total of \$3,816.89. Included in the sales were:

Works of Thos. Hardy, Wessex Edition. Gabriel Wells, \$135.
Works of Theodore Roosevelt, Elkhorn Edition, limited. Gabriel Wells, \$115.
The Doré Dante, translated by Rev. Henry Francis Cary, autograph edition, limited. Empire Book Shop, \$72.50.
Works of Dickens, illustrations on India Paper. G. P. Putnam Sons, \$62.50.
Works of Balzac, edited by Geo. Saintsbury. Dunham & Co., \$57.50.
Scott's Waverley Novels, choice set. G. P. Putnam Sons, \$62.50.

Henry J. Heinz Sale

(Concluded from last week)

At the third session of the Henry J. Heinz sale at the American Art Galleries, Dec. 15, the total was \$5,442. Among the sales were: Needle painting, English 18th C. Dr. Tinne, \$170. Pair Cloisonné lanterns, Ch'ien-lung. C. W. Feigan-span, \$120.

Fuchien statuette, Kwanyin, Ming (7 1/2 in.). H. F. William, \$100.
Porcelain statuette, Kwanyin (8 in. h.). S. Ormond, \$110.

Enamel bowl, 18th C. H. Howard, \$105.

The fourth session of the sale of the Henry J. Heinz collection at the American Art Galleries amounted to a total of \$5,881. Sales included:

Chinese lacquer box, irregular oval; T. Miklevich, \$240.
Carved ivory group, "The Flagellation"; Mr. Harding, \$130.
Carved ivory group, "Beau and Belle"; J. Peters, \$105.
Carved ivory triptych; Dr. Kahanovitch, \$175.
Carved ivory triptych; Dr. Kahanovitch, \$125.
Carved ivory tankard, German renaissance; Olivetti & Co., \$110.
Carved ivory bas-relief, "The Death of Bonifacio"; Sam. Scheppa, \$230.
Two ivory figurines; Sam. Scheppa, \$165.
Carved ivory tusk; Dr. Kahanovitch, \$210.
Carved ivory tusk; Sam. Scheppa, \$140.

At the concluding session, Dec. 18, a green jade covered urn, modeled after the sacrificial vessel, brought the highest price, \$800.

Among the articles sold were a writer's ornament of gray jade, which brought \$150; green jade hanging vase in flattened pear shape, \$525; citron tree in Peking enamel vase, \$380, and a Chinese jade flower garden, \$380. The sales on the final day totaled \$23,651, and the grand total of the four sessions totalled \$53,756.

EXHIBITIONS NOW ON

(Continued from Page 2)

Fine Books and Bindings

Fine bindings and rare books are shown to Jan. 1 by Ernest Dressel North. "The designs of the bindings," says Mr. Cortisoz in the N. Y. Tribune, "represent two types, which might be called the classical and the romantic. Good binding strives to keep the mood of the work which it incloses. For instance, Mr. North has a handsome copy of Marcus Aurelius, the binding of which is decorated with a severe classical design. Indicating the other style, Brown-ing's Bells and Pomegranates is contained in a cover decorated elaborately with conventionalized pomegranates and gold leaves. The exhibition represents specimens of binders of the XVIII-XX C., among which are the following: Of the French school, Allo, Chambolle-Durn, Cuzin, David, Mercier, Marius-Michel and Simier; of the English, Bedford, Cobden-Sanderson, De Sautey, Doves Bindery, Little Giddings and others; of the American, Bradstreets, the French Binders and Stikeman & Co.

Caroline Van H. Bean at Ferargil

A collection of charming street scenes by Caroline Van H. Bean is on at the Ferargil Galleries, 607 Fifth Ave., through Jan. 1. With a decided eye for the pictorial the artist has selected such subjects as "Broad Street," "Faunce's Tavern," "Orchard Street," "Lower Broadway," "Metropolitan Tower" and "Wall Street," and has infused into them delicate color and grace of handling. She has aptly rendered the character of "St. Marks in the Bowerie," "India House" has good drawing and composition, "Fifth Ave., 1918," "The Curb—Broad Street" and "St. Paul's" are also good subjects.

Glenn C. Henshaw at Touchstone

Variety of technique and viewpoint characterized the group of canvases by Glenn Cooper Henshaw, shown at the Touchstone Galleries, 11 W. 47 St., through Dec. 11. The exhibition covered the greater part of his art career and oils, drawings and pastels are the mediums in which he has worked.



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